



The Bluegrass Bulletin

Published by The American Bluegrass Society for the promotion and preservation of old time BLUEGRASS MUSIC.

PETER A. RICHARDSON, Editor and Publisher

Post Office Box 397, Seffner, Florida 33584

GUITAR

BANJO

MANDOLIN

DOBRO

FIDDLE

and STRING BASS

VOLUME I

FEBRUARY 1966

Number 4

"HAPPY VALENTINES DAY"

Hi Bluegrassers,
how's things in your neck of the woods. Here is Seffner, a suburb of Tampa Bay Area Florida with nice 20 degree weather (at least it was one rare morning of late) and Florida is known for the nice warm climate, etc., etc. I realize that it is very cold where some of you are, but just remember that you can work up some warmth with the fast bluegrass picking and you might try that if you are having trouble with your heating system. We have all sorts of heating devices and fuels down here but Bluegrass seems to be the most efficient - BUT WHATEVER YOU DO - DON'T BURN UP YOUR BANJO or your GUITAR or MANDOLIN. And as a point of seriousness in all this glib talk - really - protect your instrument in this cold weather - don't take it out of the house unprotected by a case. GET A GOOD CASE - IT WILL PAY YOU TO DO SO - sure, it costs money, but a refinishing or repairing job will cost much more - take that stitch in time and name your savings according to the value of your particular piece. COLD WEATHER CAN DO A LOT OF HARM TO AN INSTRUMENT - TAKE CARE!!!!

Do you have a PARAMOUNT, S. S. STEWART, GEO. B. MATTHEWS, or old VEGA WHYTE LAYDIE BANJO (5 string variety, of course, to SELL - if you do, write to the Bookshelf - we are interested in purchasing any of these instruments. send us a photo and/or a written description of the Banjo with frank description of condition and any other information such as inscriptions, design and number and position of inlays. Music stores are not very interested in your instrument of such nature for trade in but the Bookshelf is and we will give you a nice price (as good as we can) for it. Don't put it off, write us today).

INSTRUMENTS FOR SALE BY US!

Our instruments have been completely refinished and rebuilt - all metal parts re-plated and woods brought down to the bare wood and made to look NEW. These older instruments have a very good sound and we would not have bought them to refinish and rebuild if they were not top-notch instruments. We offer them to you with pride.

No. 1 - S. S. STEWART, "The Student" (made around 1882-1885) Banjo-Mandolin. That is, this is a Mandolin neck on an 11 inch Banjo shell. This is a very good instrument as you must remember that when a maker of instruments in 1882 meant STUDENT when he said that - he didn't mean JUNK which is usually the story today. This is actually a very professionally looking and sounding instrument. Price without the case is \$125.00

No. 2. S. S. STEWART, "The Student" 5 string Banjo. The neck is a NEW ONE installed on the very old and tonally-wonderful shell. This is a nice piece - Price without case is \$125.00

(Instruments available for sale by the Bookshelf - continued)

No. 3. BANJO-UKE, Gibson, PreWar II (that means it has good quality) Actually looks like a small version of a 4 string Banjo - not at all kin in shape or size to Banjo-Ukes made today. This piece is almost completely mint condition. Ivory button and nickel plated pegs. It has a newly installed skin head. All metal parts, rim, brackets, peg shafts, tailpiece just replated with nickel. REFINISHED! Simply - this is a very fine instrument if you wish to fool around with this sort of thing. Price without a case is \$100 (Phone calls suggested if you are interested in any of the instruments. (They go fast!) Area code: 813, 689-1164 in Tampa.

RECORD REVIEWS

(EDITORS NOTE: The things we say here are said with the thought that we have a responsibility to you to speak the truth - NOT TO SELL RECORDS, although we can get them for you if you wish. We are evaluating these records on the basis of what we know to be good and bad traditional Bluegrass. A bad or poor review of any particular artist does not in the least imply that that artist is not good on any song or melody - it simply means that he is not up to what we expect at the Bookshelf on that particular cut mentioned in the review. - The very same thing goes for a good review - not all of the material of his is not necessarily good. We are printing this column on demand by you the members.

(1) "BLUE GRASS BANJOS ON FIRE" by the group known as HOMER AND THE BARNSTORMERS. Usually sells in grocery stores and other such places of business. Put out on the SOMERSET label. Sells for IN THE VICINITY OF \$1.00 (pretty inexpensive for an album).

This is what one might term Bluegrass rather loosely or we could place it in the Bluegrass category but only generally wince it adheres to a rather slow tempo for Square Dancing. The Bluegrass Banjos are not exactly on fire - they might be said to be getting warm. The Banjo player has a few well practiced tricks and runs which sound very good, but generally he is a poor Banjo Player. He fakes notes by a clever little use of tuners and skipping of notes which we feel should have been played. The overall is good, but no individual performer or his instrument is actually in the good category. Their combined efforts make for some very pleasant listening, but I would certainly not recommend it as an album to learn songs or sequences from - too many faked notes are present which would make your learning WRONG. We can discern very little difference in melody between "Ole' Dan Tucker" and "Stay All Night". The same high break is used in "Cumberland Gap" and in another cut on the album (essentially the same break) - I cannot see any reason for this except that the Banjo Player is so wrapped up in this break that he does it just about anywhere. The Cut entitled Camptown Races changes abruptly in the second part to the melody of "Cindy" - why not call it a medley in the first place and be done with it. This is a listenable piece as I said before, but we rate it in the poor class as per BLUEGRASS.

(2) "FLAT AND SCRUGGS TOWN AND COUNTRY" put out on Columbia (CL 2443) is their best effort in a long while. The new rendition of Foggy Mountain Breakdown utilizes a harmonica and the minor chord part has a much better sound. This is a very good record and realizing that you know of FLATT AND SCRUGGS already, we rate it in the Very Good to Excellent category. Price is around \$3.00 depending on where you purchase it. Drug chain stores are cheaper.

MORE REVIEWS NEXT MONTH.

THE BLUEGRASS BAND (a continuing article) will resume next month. We are taking stock from our mail to determine what phases of the BAND are most desired as topics. We invite your questions concerning same.

LETTERS TO THE EDITOR

Mrs. Carol Ann Gawle one of our members and a former professional folk singer who has played Guitar for quite a while and is now in the process of learning Bluegrass Banjo (she owns a Vega - she knows the best) has sent in the following information. If you live in the immediate or near vicinity you might avail yourself of some good picking and singing. Quote/Please place the following in your bulletin ---The Terry Club Ranch, a club which features C/W and Bluegrass is running a talent contest - first prize is a C note(\$100). It is supposed to run about 13 weeks, it started January 23rd (a Sunday) and will run 13 sundays to the final. Registration blanks can be had by sending a stamped self-addressed envelope to Terry House, c/o Talent Contest, Campus Lane, Easthampton, Mass. 01027. No registration fee. Time of contests are from 3 to 5 P.M. approximately. This is for amateurs only, meaning those who do not do this for a living. Hope you can print this. Keep up the good work -- I'll keep spreading the Bluegrass Gospel. Se ya - Carol Ann Gawle.

THE EDITOR HAS RECEIVED SOME COMMUNICATION REGARDING THE SURVEY OF THE GENERAL FORM OF BANJO PLAYERS - It is interesting to know that our original hypothesis is more or less true - look back in your previous issues to the original article on this survey. If you have anything to report in this connection we would appreciate your news.

THE BLUEGRASS BOOKSHELF IS EQUIPPED AND STAFFED TO COMPLETELY RE-NEW AND REFINISH YOUR INSTRUMENT - FIDDLE'S OMITTED. Banjo, Mandolin and Guitar work a specialty - write for a free estimate of charges for the work you desire. Plating, inlay work, etc., anything and everything for the Bluegrass instrument.

IN THE VERY NEAR FUTURE (perhaps next issue) we will begin carrying a list of appearance dates for the various Bluegrass Bands. These dates are difficult to obtain on a current basis, but we will do our best to print as many as we can get hold of.

SPECIALS

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Please read the qualifications for these specials - we have very good records, and unless you can qualify for them please do not order at these prices. The specials for January and February are in force as we stated before until the end of February - after that time the prices revert to the catalog prices. HERE ARE SPECIALS FOR THE MONTH OF FEBRUARY:

- (1) IF YOU HAVE BLUEGRASS BANJO MANUAL BASIC AND ADVANCED - you can order the Advanced Tablature Book at the special price of \$2.50 pp.
- (2) IF YOU HAVE ALREADY PURCHASED THE BLUEGRASS BANJO ADVANCED MANUAL you may purchase the Advanced Tape on Banjo for \$5.00 (half price).
- (3) (No restrictions on all that follows:) THE 5 STRING BANJO HANDBOOK can be purchased during February for \$7.50 pp per copy.
- (4) AUTOHARP - very good quality NEW - \$50.00
- (5) HARMONICA (as advertised in catalog) \$2.95 each.

TAKE ADVANTAGE OF THESE SPECIALS WHILE THEY ARE AT THESE PRICES!!!!!!

Tablature for Bluegrass Banjo for the month of February 1966
(From Tablature Book No 3 to be published in April 1966)
"FIRE ON THE MOUNTAIN"

Arranged by: Peter A. Richardson, February, 1966

G Tuning

I-SMT I M T I M I M T M I M T M I-SMT I M T I M

0 0 0 0 2 2 0 0 0 0

2-3 3 0 3 3 4 2-3 3 0 0

0 0 0 0 0 0 0 0

T I M I T E I-SMT I M T I M I-SMT I M T I M

0 2 2 2 2 2 2

3 3 4-5 5 5 4-5 5 5

2 0 0 0 0 0 0

I-SMT I M T I M I P I I I I-SMT I

2 2 2 0 0 0 2

4-5 5 4-5 1 3 4 4-5 5

0 0 0 0

M T I M I-SMT I M T I M I-SMT I M T I M I E

2 2 2 2 2 2 2 2

5 4-5 5 5 4-5 5 5 5

0 0 0 0 0 0 0 0

NOT BOTH!
E or I-P

I I I I-SMT I M T I M T I M I T E

0 0 0 0 0 0 0 0

0 1 2 2-3 3 0 3 3

0 0 0 0 0 0 0

You are already acquainted with the capital P after a stroke which denotes a hesitation equal in length to one regular stroke (to musical note readers this is a 1/8 rest) the capital E following a stroke denotes that the note prior to it is "extended" rather than having it cut off and observing a one stroke pause.

If you have a tablature on any Bluegrass Instrument to publish send them in. If they are worthy of printing we will be happy to use them. No fee's will be paid for using your tabs - We have all we can do to keep this sheet going now. Get new members, buy your supplies from us and help the Society and Bookshelf keep going to help you in the months and years to come. Thanks. The Editor.

NOTE ON CORRESPONDENCE/TAPE lessons from the Bookshelf.

Our tape students are doing exceptionally good and it seems that this method of teaching has a lot of merit. I suppose that the tape being played over and over beats a one time studio type lesson. At least that is what some of them say. But the fact is that all are making tremendous progress. We suggest this type of lesson method for you if you have slaved away from a book and studio type set up and have gotten near nowhere. The lessons are \$10.00 each, and are given on a 7 inch reel of tape recorded at 3-3/4 for talking and 7½ ips for music. If your recorder only plays one speed we can do it all at the one speed. Fidelity is much more like the real thing at 7½ for the music, but 3-3/4 is completely satisfactory for learning purposes. Send a letter of introduction or a tape of your playing and some indication of what you need to learn.

DO YOU NEED HELP???

If you have a group we will be happy to publish where you are playing. Let us have your show dates. Also, if your group needs a particular musician we will be happy to print the need and see if you can obtain a band member this way. Glad to help with any of these things.

Well, The Good Lord willing and if the creek don't rise, we will be seeing you next month.

KEEP PICKING, Now and evermore!!

NOTE ON CORRESPONDENCE: Please send all correspondence to the Bookshelf.

Our tape students are doing exceptionally well and it seems that this method of teaching has a lot of merit. I suppose that the tape being played over and over again is one time studio type lesson. At least that is what some of them say. But the fact is that all are making tremendous progress. I suggest this type of lesson method for you if you have a tape from a book and studio type set up and have a good tape recorder. The lessons are 10.00 each and are given on a 1 inch tape of 5-7 1/2 for talking and 1/2 for music. If your recorder only plays one speed you can do it all at the one speed. Fidelity is much better like the best thing at 1/2 for the music, but 5-7 1/2 is completely satisfactory for learning purposes. Send a letter of introduction or a tape of your playing and some indication of what you need to learn.

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VOLUME I

MARCH 1966

Number 5

HAPPY IDES OF MARCH &
ST. PATRICKS DAY
AND - HAPPY MARCH WINDS

Greetings,

Best wishes to all who read these letters and may your Bluegrass Instruments have many good days - that is - I hope that you don't drop them and break them. They are worth their weight in gold you know. Try buying one! And, as regards purchasing instruments, if you haven't learned the ancient lesson yet, learn it now - you can't ordinarily purchase a TRULY GOOD instrument unless you pay the price for it. Cheap instruments aren't worth your dollars, your sweat to make them sound like anything, to make the action as it should be, etc., etc., and a whole line of etc.'s. If you are really serious about this Bluegrass thing, it will do you well to pay the right price for a right instrument. You can't cut many (if any) corners in purchasing a good Bluegrass instrument. There are not as many brands of quality as there are brands of cigarettes or brands of gasoline. A good set of strings (for the type of sound you like) a good bridge of the proper height and material, adjustable tailpiece, proper nut, etc., all these will HELP to improve the overall sound of your instrument, but the best thing is to have a good instrument before you start fooling around trying to get the thing to sound like something akin to a musical instrument. Let me give you one more piece of advice, worthy of your attention, concerning the purchase of a Banjo - If you are planning to place Scruggs Tuners on your peghead someday (if you haven't gotten around to it yet) you might place some thought in the overall shape of the peghead of the Banjo you are eyeing at present. The older type "scroll" shaped pegheads sometimes will not accomodate Scruggs Tuners - not enough room midway between the 1st and second and 3rd and fourth string pegs. That is Scruggs Tuner "terretory" and you cannot squeeze the better type Scruggs Tuners into the space provided on the older style scroll shaped pegheads. Now, some of the brand new instruments are made with the older type scroll peghead so I am not meaning only the older instruments. The VEGA pegheads are wonderfully constructed to accomodate the Tuners, and we will here and now express our complete satisfaction with VEGA BANJOS!!! We can sell whatever we like, but we choose VEGA as the best all around instrument and as for Bluegrass, the New Pro II is being used by Sonny Osborne and Allen Shelton on stage appearances. Many (yea most) performers on the professional circuit are going to the VEGA PRO II in lieu of the old ~~flat ring~~ flat ring Banjo of Pre-war years. Regardless of where you buy - you are much better off with a VEGA - they have specialized in Banjos expressly for over 77 years and that is a long, long time to say the least, when you consider how many of the firms have gone out of business and/or begun making other instruments instead of Banjos.

I am literally amazed to find so many people who are still using skin heads on Banjos and think that Plastic is a bad word. This piece of advice is all we can offer: SKIN HEADS ARE OUT SINCE THE PLASTIC HEAD. All of the trouble of humidity, lack of humidity and all that weather bit is forgotten with a Plastic head. A plastic head is SUPERIOR to any skin head. A Plastic head is not some kind of inferior type thing like a plastic toy car as a replacement for the older metal toy car. I would rather have a metal toy car too (If I still played with them), but this thing of a Plastic Banjo Head is just not in that category. Let me just say in closing this subject that the Plastic Banjo head is to the Banjo as the Springfield rifle was to the indian who used the bow and arrow, or what the transistor is to the radio technician who used to employ vacuum tubes. Unless you accidentally burn a hole in one with a cigarette or something like that, the Plastic head doesn't have to be fooled with at all. Tighten it up and leave it lay.

You know, there is a gross misunderstanding among those who are learning Bluegrass Banjo or just about any other Bluegrass instrument that will hold up or halt your progress or make you feel like you are not making any headway. Let me try to explain it this way, and if you still don't get the idea, drop us a letter and I will try again: We listen to a recording of a particular Bluegrass melody. If we are Banjo players, we listen to the flurry of notes, slow the speed and listen again, we tell the kids to get lost because we are trying to learn something and then we tell our fingers to get with it and re-create the thing just as we heard it. Now, this is a commendable undertaking, but altogether unworthy of your efforts. First, the recording you are listening to is only one good cut of a melody that the performers do just about every day on the circuit. And, if they can't seem to get the thing just right after about two hours of doing it over and over again, well they turn the whole thing over to the audio technician and editor who in turn begin cutting and splicing tape until they have a "PERFECT" number. It is not at all uncommon for the particular piece that you are straining to learn, that it is a conglomeration of two, three or four "TRIES" at the melody. The splicing is so well done (they can actually do it with "visual" tape equipment) that you would swear that the melody was done in one sitting. So, the moral here is, if you have to "fake" a note here or there, don't feel bad, the best of them to it and think nothing of it. It is necessary to do this sort of thing. Something that you don't particularly aim at doing, of course, but nevertheless something you will have to learn to do as if you never gave a thought to it. The audience won't probably notice it unless you act like you do. This is not to be construed or taken as a sermon on sloppiness, but one of wisdom and practical musicology. Do your dead level best at any melody, but when you run up against something that just won't come off, don't get an ulcer over it, just smile and say VIVE LA BLUEGRASS. (And too, some of those records that you are trying to copy are using two, or twin, banjos - now, friend, how are you going to get the notes of two banjos out of the one, single banjo you are rapping at, HUH?)

IF YOU NEED A BANJO, MANDOLIN, GUITAR, BASS, FIDDLE, OR DOBRO PLAYER FOR YOUR GROUP, WRITE US AND WE WILL TRY TO STEER THE RIGHT GUY TO YOUR GROUP. No charge, we aim to help you if we can.

REUBEN MEADOWS IS DOING A JAM-PACKED BOOK ON BLUEGRASS BANJO THAT WILL BE THE MOST COMPLETE WORK WE HAVE SEEN TO DATE. WE WILL KEEP YOU ADVISED AS TO WHEN IT WILL BE AVAILABLE - BUT WE WILL SAY THIS NOW - IF YOU HAVE EVERYTHING PRINTED ON BLUEGRASS BANJO AT THE PRESENT TIME - REUBEN'S BOOK WILL STILL BE A BIG ADDITION TO YOUR LIBRARY. THE TABLATURES THEMSELVES ARE WORTH THE BOOK, BUT MR. MEADOWS HAS GIVEN MANY PAGES OF DETAILS ON HOW TO ATTACK THE STROKE, TO GET THE BEST SOUND FROM YOUR INSTRUMENT and MUCH, MUCH MORE OF VALUE TO ANYONE WHO PLAYS BLUEGRASS BANJO. REUBEN HAS STUDIED BLUEGRASS BANJO LIKE A COLLEGE PROFESSOR STUDIES MATHEMATICS. STAND BY FOR "A DETAILED APPROACH TO BLUEGRASS BANJO" BY REUBEN MEADOWS. WE ESTIMATE PUBLICATION DATE TO BE JUNE 1, 1966. ADVANCE ORDERS WILL RECEIVE FIRST ATTENTION. PRICE WILL BE \$5.00

The Tablature in this edition of the Bulletin is for Bluegrass Banjo and is done by a very talented man (a member of the society) named DAVID TEETER. Dave is an artist, not only in Banjo, and Guitar and Mandolin, but in the Fine Arts area - Yeah, that's right - PICTURES, Paintings, and the sort. His tablature is for a bit he calls "Greensleeves Breakdown" - man, it's fierce. Many thanks Dave!!

During the remainder of March and all of April, all supplies and books, tapes, etc., will go to society members with a straight 10% Discount. This does not apply to instruments that we publish here for sale, but everything in the catalog in the way of books, tapes, and supplies and accessories. AND, BY THE WAY, IF YOU DON'T HAVE A PEARL TOPPED BRIDGE YOU DON'T KNOW WHAT YOUR BANJO'S TONE IS MISSING.

INSTRUMENTS FOR SALE BY THE BOOKSHELF. If you are interested call us (at your expense, please) Area Code 615, Number 689-1164. Or send a telegram. Letters are much too slow to close a deal on an instrument. We cannot afford to keep an instrument hanging on the wall and when a deal is made - well, it's gone and that is that.

1. VEGA SS-5 Folklore Model, 5 String, extra long neck (3 extra frets) Excellent condition, but slightly used. Sold originally for around \$200.00. Sell for \$145.00 - no case.

2. BRAND NEW VEGA WHYTE LAYDIE with a custom made resonator for it. This is a copy of the old Whyte Laydie made by Vega years ago. This is the last one the Vega factory made. Neck, shell and custom made resonator are natural blonde finish, has Planet straight through geared pegs on peghead and a grover fifth peg. Plastic head and Arm rest. Truly a tremendous Bluegrass Instrument. With a soft shell case \$425.00 (That may seem high, but it is worth every penny of it)

3. BANJO-LUTE, made around 1887, Beautiful and old - really an antique with wonderful playing characteristics. Grover rotomatic pegs and Grover fifth peg. This won't last long, in a special made wooden case \$275.00

4. GIBSON Banjo-Uke, About 40 years old, newly plated and refinished. Excellent shape - no case - fast sale \$55.00 -(reduced \$45.00)

5. S.S. STEWART Banjo-Mandolin - Excellent shape - \$90.00
11 inch shell

INSTRUMENTS FOR SALE BY THE BOOKSHELF - (Continued)

6. VEGA, Earl Scruggs Model Mark II. Has Scruggs tuners, and all of the special marks of the best Bluegrass Banjo made by Vega or anyone else. This is absolutely a great banjo. With a Plush lined case \$499.50. If you have put off getting a good banjo act on this one and you will have one for life.

7. MATTHEWS, 5 String Banjo, about 50 years old, but in very good shape. New Fingerboard, all metal parts in like new plating shape. This too is priced to sell fast.....\$100.00 Soft shell case included in price.

WHAT IS AND WHAT IS NOT "TRADITIONAL BLUEGRASS" ANYHOW?????

This subject is getting a lot of attention at the Bookshelf, and I think an explanation of what we mean by the term should be expressed. Now, when you say traditional Bluegrass you have to accept the fact that first of all Amplified instruments are OUT!!! Secondly, there are traditional bluegrass songs and melodies, but traditional bluegrass music can be any song, any melody - even something written or worked out yesterday or tomorrow. We are talking about an IDIOM, that is, a way of playing or a way of interpreting something. Bluegrass has some characteristics and the sound of some particular Banjo or Guitar is not the prime factor - it is the MANNER in which the Banjo or instrument is played or the WAY the whole thing sounds or comes off. A 5 String Banjo is a must in a Bluegrass Band - it simply isn't Bluegrass - traditional or otherwise - without one. The Banjo (5 string variety) made the Bluegrass Idiom what it is. Bluegrass is 1. Pulsing, that is, it sort of sounds like the human pulse or heart beat. It is FEEL music, 2. It runs according to a type of cycle wherein instruments in the band try their hand at expressing the same thing, it will be different because of the instrument, but the same because of the instruments used. 3. Bluegrass is charistically interested in interpreting the sounds of nature and material things of our human existence, say like trains, falling leaves, wagons hauling timber or cane, mules braying, hound dogs, (whether the sound of a dogs paws in running or his barking or just the sound of DOG period - of what a dog is, interpreted musically. Rocking chairs, patting feet, the moans of the sick, the sounds of happiness and weariness after a day of doggone hard work behind a plow or in a cotton mill, and buddy, that is happiness and that is weariness like something else. It doesn't concern itself with burying draft cards, that is for the pseudo-folknik who have had a hard day at the demonstrations, and all that democracy defeating junk. This thing called Bluegrass is interested in saying something about a human being, not a draft card - maybe the draft card holder, but not the draft card. Bluegrass is interested in the human being not a piece of paper. And it is indeed interested in long hair, but not the kind the Beatniks wear, but the kind a guy wears because he can't find the money and time for a decent haircut. He is the guy who needs a Banjo string more than a haircut. WE WILL CONTINUE WITH THIS NEXT TIME.

IF YOU DONT HAVE YOUR COPY OF THE ADVANCED TABLATURE BOOK - I THINK YOU WILL FIND IT WORTH YOUR MONEY. Price is \$3.50 less your 10% HOW ABOUT A SET OF STRINGS FROM US INSTEAD OF THE CORNER DRUG STORE?

"GREENSLEEVES BREAKDOWN"

By David W. Teeter
Copyright 1966

Slow the first time through -
then play swiftly but not FAST!

This is the low part. The high part is a little more difficult, but the student can work it out if he will work at it when he has learned the low break. Play to the double lines on the tablature; then, for the next part of the piece, substitute the last line of the tablature (a G phrase) for the E minor sections in the first measure of lines 1 and 3.) The tablature to the right of the double lines is the bridge between the first and second parts. Play it before substituting the G section for the E minor sections. More variety can be obtained by using the Scruggs D tuners for part of the melody, but this, of course, would have to come from some experimentation with the tuners and the melody after learning it as written.

$T \frac{P}{T}$ MTIMTMI P MTIMTMI $\frac{P}{T}$ IMTMI T MTIMTMI T M
 2 2 2 2 2 2 2 0 0 0 0 0 0 0
 0 2 0 0 0 1 0 3 0 0 3 3 0
 0 2 0 0 0 0 0 2 2 4 0 2 4
 EM D

TIMT I M T M TIMT I M T M TIMT I M T I MTIM T M T M

2 2 2 2 2 2 4 4 4 4 4 4

0			0							4					4				
							0					4					4		
				2		2				4								5	4
		0					0					0		0			0		
C												B							

TMTI MTMI P MTIMTM TIMT IMTM TIMT IMTM
 2 2 2 2 2 2 2 0 0 0 0 0
 0 0 0 1 0 3 3 3
 0 0 2 2 4 0 2 4
 0 0 0 0 0 0 0 0
 Em 0

TIMT I MTM TIMT I MTM $\frac{P}{T}$ MTIM TMI P MTIM TM

2 2 2 4 4 4 2 2 2 2 2 2

0 0 2 4 4 4 2 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0

C B A K

$\frac{I}{M}$ -STIMTIMT IMTIMTIM HAMME

0		0	0		0	0	0
2-3	3	3		3	1	0	
	0		0		0		

D

The double lines
spoken of in
explanation
above —————

PEOPLE, PLACES, PLATTERS, AND ODDS AND ENDS.

Member Erwin Stein, 118 Market Street, Passaic, N. J. 07055 will correspond with anyone interested in Banjo and Bluegrass. Erwin plays Banjo and Guitar with a group which performs in the N. J. area. Erwin is right handed, but plays a 'lefty' banjo, flies a Stinson for enjoyment and business and is a very interesting person.

Member Keith A. Tyler just returned to his home (R.F.D. # 1) in Gouverneur, New York 13642, from a first time trip to Florida and on the way back visited the Jimmie Rogers memorial and the Opry. Keith plays the Dobro (he also found time on his trip to visit Shot Jackson and Tut Taylor who are Dobro players of some distinction. You are traveling in some pretty high class company Keith.

Member Rod Roggensack, Box 426, Lancaster, Wisconsin 53813 has made progress on the 5 String faster than anyone that we have worked with in a long, long time. I doubt whether Rod would say so himself, in fact he probably doubts it, but his progress on Bluegrass picking is astonishing. This is the kind of student a guy likes to have. I have tried to tell him he is in the wrong part of the country, but he is like those bears way up there, he hibernates for the winter - what else can you do in that type of snow. "Oh, hurrah for Grant County where blizzards arise, where the snow never melts and the sun never rises" (a bad rhyme?)

A little farther north and we come to Mr. John Heinrichs, 402 G.S. Saskatoon, Sask. Canada. Anyone that farr north needs a Banjo to shovel the snow with.

From the Radio shack Gene Frier, RM1, U.S. NAVCOMSTA, c/o F.P.O. New York, 09525 comes sounds of a Dobro, but he is learning the Musical Machine Gun (5 String Banjo for those who know not this phrase which I have applied to same) He said to put his name in the pot so here it goes ----THUD!

Member John Lennard, P. O. Box 284, Cooper Station, New York, N.Y. 10003 desires to get in touch with those who would like to get together and fire rounds of Bluegrass at each other (jam sessions) in his area. (You live in the Deep Freeze too) (My friends in the far north are invited to reply to these quips re: the Snow, etc., but I must warn you that Sun gets more honey than snow.)

Member Bobby McIntire, 25214 Mary, Taylor, Michigan 48180 will be glad to talk Bluegrass with others of the same interest. Who isn't interested in Bluegrass that has a Brain, three fingers on the right hand (sorry, Erwin - on the left hand too) and five strings?????

What sayest thou O' Bluegrass Buddy, hast thou a good word or just a slightly pleasant word for thine ancient news sheet??? We will be glad to print thy words which are printable.

Did you hear about the flying saucer that landed lately that looked like a Banjo?, the space pilot spoke fluent Bluegrass but soon became depressed because he was told of the amplified Banjo. He hung his head and said "I see that you have progressed so far with electronic knowledge and application of same that you have lost the art of making music without the aid of speakers. Pull out all the plugs, crush all the speakers, put an acoustic Bluegrass instrument in the hands of all who can hold them and your wars will cease and you will feel like you are walking in space whether you can pronounce extra vehicular activity or not." And he flew off from our sight with a frantic frail of "Little Maggie."

Did you hear that The Lord told Moses to come forth and he came fifth in a Bluegrass Contest and was disqualified?

The new record by Flatt And Scruggs - the LP "FLATT AND SCRUGGS TOWN AND COUNTRY CL 2443, has a cut of Foggy Mountain Breakdown which is much different than the original cut which is now appearing on "THE ORIGINAL SOUND OF FLATT AND SCRUGGS". Although the fingering is a little wilder on the original cut, this new cut has a fierce E minor part, very subtle backgrounding by the Dobro of Uncle Josh. I feel that this is one of the best things I have heard the FLATT AND SCRUGGS band do lately. The middle break for the Banjo is truly inspired.

You know, real Western Music is disappearing fast, and actually the only authentic Western Band is the Willis Brothers. The call or demand for Western Music is not what it was, but the sound of good Western music still grabs me hard. The Willis Brothers have grabbed me real hard lately with their new album "THE CODE OF THE WEST". The thing that really makes this album an interesting note to Bluegrass lovers and Banjo players in particular is that The Willis Brothers have employed the use of a Five String Banjo (Bluegrass style picking) with the Western tunes. Banjo is done by Benny Williams who is excellent. I believe that if you like Western Music you will really enjoy this one. It is on Starday SLP 229.

The BROWNS did an album some time back "GRAND OLE OPRY FAVORITES" which used a Five String Banjo Bluegrass style. I personally love the Browns who have give me one of my favorite recordings. The Banjo work is superb and the Browns are always superb.

How about some of you guys writing to Mr. Irv Stimler, MGM Records and asking him to do something about getting BOB JOHNSON and BILL MC ELHINEY's Album "BLUEGRASS BANJO WITH STRINGS" re-issued. It was removed from the market because it did not sell to great, but the Picking is fantastic and the overall sound was something that you won't probably hear again. The number of the Album was E or ES-4135. Bring it back!!!!!!!!!!!!

Until April I suppose this will get it. If you are not using The Bookshelf for your supplies please remember us - we try to remember you - the subscription fee is really not ample to justify all the work we go through to get this out each month. You can make it easier by getting your supplies from us. Thanks Pal.

